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THE IMAGE OF THE WOMAN IN THE PAINTING OF VALENTINE RUSU-CIOBANU

Valentina Rusu-Ciobanu's work stood out expressively in the list of national fine arts of the twentieth century. The artist's easel painting highlights various genres, themes or free compositions, which evoke in a very sensitive way the artistic vision of life and contemporary society. The depth of the messages is evident in the figurative representations, persistent in all the creative stages of the artist. The human figure is not only an object of representation of civilization, but rather a conceptual form of expression of ideas, feelings, or realities. In the area of figurative compositions, increased attention is paid to the feminine image, involving in the plastic approach of the various form improvisations and experimental solutions.

The woman, in the canvas of the painter's works, is always associated with the image of the contemporary world, printing expressions perceived or intuited in the spiritual ambience of the time. The image of the woman can be romantic, melancholic and slightly thoughtful as in the painting „Girl at the Window” (1954), sometimes meditative, dreamy or metaphorical as the figure „in pink” in the painting „At Play” (1957), sometimes expansive and dynamic as in the portrait of „Eugenia Surugiu” (1960).

After 1960, the image of the woman in the artist's creation appears in schematic, naive or fantastic representations as in the paintings „Youth” (1967) „Children and sports” (1971), „Visit to the doctor” (1971) „Glue and people” (1975) to opting for a critical interpretation of the subject. A little later the female figure becomes involved in the treatment various socio-cultural or affective-emotional issues, as in the paintings „Quotes from the history of the arts” (1978), or „Morning” (1979), revealing the semantic message through meaningful connections guided by his image. Thus the image of the woman in the creation of V. Rusu-Ciobanu has a main role possessing a complex interpretation that includes the metaphorical-symbolic expression of the feminine essence in itself, a phenomenon observed in the surreal lighting of the painting „Anno Domini” (1990).